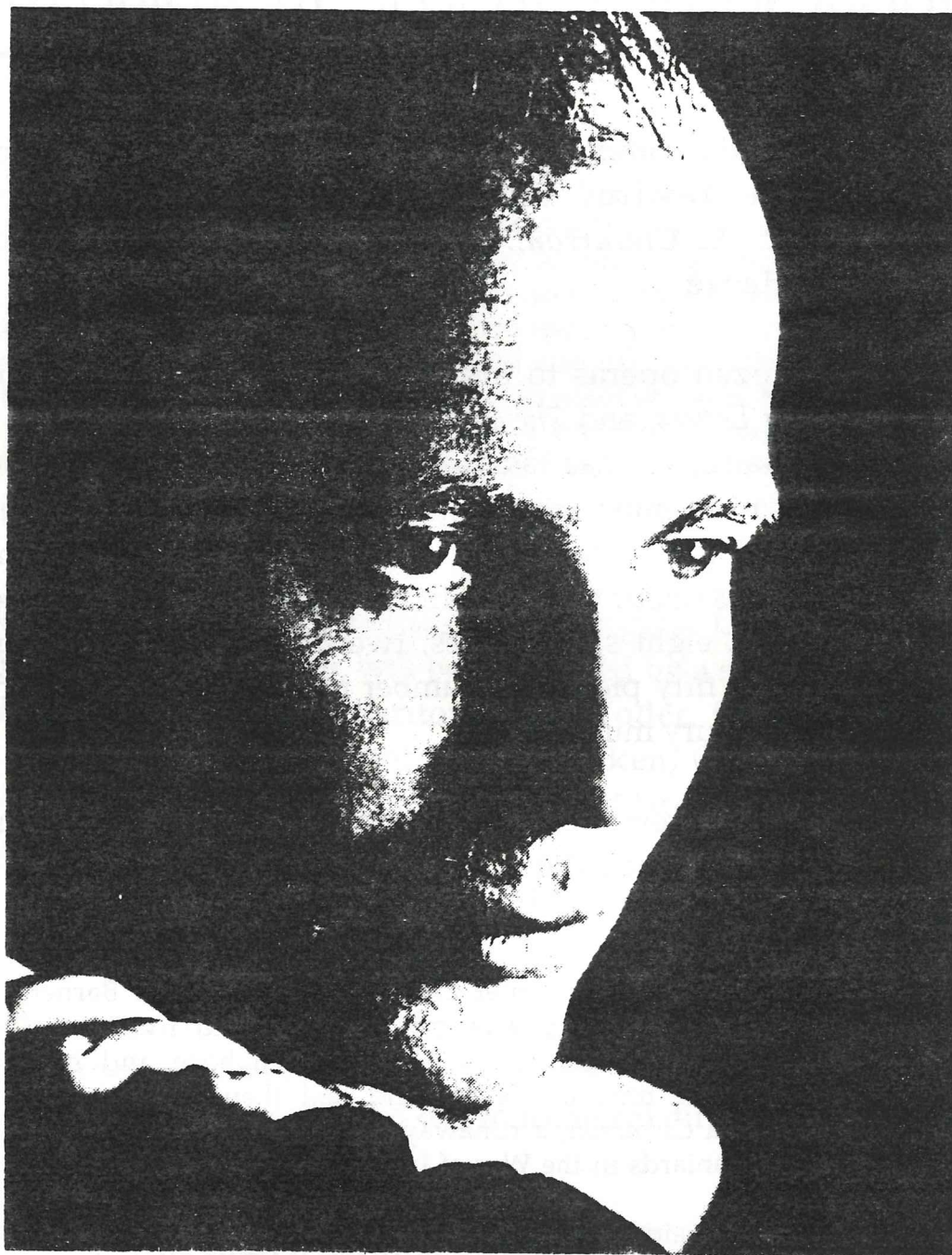


new music concerts presents
Hans Werner Henze: El Cimarrón



8:00 pm Sunday March 16 1997 / The Design Exchange 234 Bay St.

(NB This concert replaces "Der Weltbaumeister")

new music concerts presents Hans Werner Henze: *El Cimarrón*

In celebration of the composer's 70th birthday, **New Music Concerts** and the **Goethe-Institut** are pleased to announce a special performance of *El Cimarrón*, a classic work of music theatre by **Hans Werner Henze**.

With over a dozen operas to his credit, including *The Bassarids*, *Elegy for Young Lovers*, and *The English Cat*, Henze's art begins and ends in the theatre, yet has taken in the major symphonic genres, ballet and chamber music as well. In his personal recreation of Baroque, classical and contemporary values Henze is one of the most emblematic figures of our time, and in his prodigious creativity (forty orchestral works, eight symphonies, twenty concertos, five string quartets and over fifty pieces of chamber music), one of the leading figures of 20th century music.

In his note for the première of *El Cimarrón* at the 1970 Aldeburgh Festival, Henze explained the origins and unusual instrumentation of the work:

In 1963 the Cuban writer and ethnologist Miguel Barnet met Esteban Montejo, a 104-year old Negro who lived in a veteran's home in Havana. Esteban had been born and had grown up in the time of slavery and had then lived in the wilderness as a *Cimarrón*, a runaway slave; later he had fought against the Spaniards in the War of Independence (1895-98).

With the aid of a tape-recording machine, Miguel put down the history of this man, as told by himself, and published it in 1966 in the Institute for Ethnology and Folklore in Havana, under the title *Biografía de un Cimarrón*. The episodes used in the composition have been chosen, translated into German and adapted for music by Hans Magnus Enzensberger.

The use of the voice for which the work is designed ranges from mere speaking to improvised singing, from *Sprechgesang* to song in the traditional sense, from bass-baritone timbres to counter-tenor sounds. Whistling, howling, laughter, shouts and screams are employed. The flautist uses piccolo, c-flute, alto and bass flutes (and with them makes use of the new achievements of the Bartolozzi technique, which allows the production of double, triple and quadruple stops, harmonics and glissandi), as well as the *Ryuteki* (from the Japanese *Gagaku* orchestra) and the southern Italian *scacciapensieri*. At times he will beat percussion instruments, and he will sing, hum, shout and whistle. So will the guitarist; he uses his instrument in the traditional fashion, adds harmonics and vibrato effects, plus some new percussion effects, and will also play the Afro-Cuban *marimbula* and some drums. The percussionist will handle a large number of instruments: besides the better-known ones there will be Japanese prayer-bells, log drums, boo-bams (precisely tuned mini-bongos), a steel drum from Trinidad, and African drums.

This 76-minute work in 15 scenes, in its original German text by Hans-Magnus Enzensberger, will be performed by a stellar ensemble consisting of the American baritone **Paul Yoder**, flutist and New Music Concerts' artistic director **Robert Aitken**, German guitarist **Reinbert Evers** and Rumanian percussionist **Mircea Ardeleanu**. In past seasons they have presented this classic of the contemporary repertoire to great acclaim in performances from Europe to the Far East.

Please note: This concert replaces the previously announced production of Jens-Peter Ostendorf's *Der Weltbaumeister*, which has been cancelled due to technical difficulties.

This special performance takes place at
8:00 pm on March 16, 1997 at The Design Exchange,
234 Bay St. Tickets are \$18, \$9 (students/seniors)
(for reservations call: 216-2160)

New Music

Friday, October 11th, 1996, 8PM, Glenn Gould Studio

John Beckwith ...a portrait

Sunday, December 8th, 1996, 8PM, duMaurier Theatre

Luigi Nono...a portrait

Wednesday, January 22nd, 1997, 8PM at the AGO

Vancouver New Music Society

Thursday, February 20th, 1997, 8PM, Glenn Gould Studio

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Die Weltbaumeister

Sunday, June 1st, 1997, 8PM, Glenn Gould Studio

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